

THE LITERARY GAZETTE,

AND Journal of the Belles Lettres.

EXPRESSLY DESIGNED FOR THE POLITE CIRCLES.

NO. VI.

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ANOTHER number of the Edinburgh Review has just appeared, and we find it contains some articles worthy of our observation. We pass over its critique on Lord Byron's poetry, which falls short of the corresponding article in the last Quarterly, only as it has neglected to give a description of Lord Byron's hair and eye brows. For this omission, however, it has made amends in its remarks on Warden's Letters, by having undertaken a portrait of Buonaparte's life, from persons familiarly connected with him. That the facts were indeed furnished by a mutual friend both of the Ex-Emperor and of the Edinburgh Reviewer is abundantly evident, as well from the partiality of the memoir itself, as from the sympathetic delicacy of the comments. On some parts of his conduct they cannot bestow "their unmixed commendation." The massacre of the Turks at Jaffa is only "a right rarely exercised," and on its justice depends "the reputation of Henry V. at Agincourt, and of Lord Anson in the South Sea." The poisoning at Acre, was only owing to "a mistaken judgment," not to a "bad heart," and the apostasy in Egypt, is not regarded "in a more serious light, than the feigned Mahometanism of Major Horneman" in Africa. Why not have added, "or than the denial of a God in France?" since, according to the Edinburgh Review, that hypocritical apostasy, which renounces a God, for politic purposes, is only 'a low artifice!' All this is quite disgusting.

The Quarterly Review, in discussing Warden's Letters, has not plunged into such abominable doctrines; though we must confess, it goes rather too far when it grounds the writer's want of general veracity, on the supposition, that he wished the reader to believe his letters were actually written at sea and at St. Helena. We ourselves never read them with such an idea. We felt indeed, that their fictitious form was injudicious, but we never, for a moment, conceived, that they were intended to be thought genuine.

Of the article on the Catholic Question we shall say nothing at present, except to remark, that the Reviewer's suggestion of the reason for the bad success the question has latterly experienced, is both mischievous and absurd. It asserts that its earlier success arose from fear, at moments "of jeopardy to the empire, of extreme difficulty to the government," and when "dangers were entertained at home;" and then says, that the Catholics "urge their suit with a very different prospect of success, now that all danger has passed over our heads." And yet, in an article on the present times, *when all dangers are passed over our heads*, the pages are filled with such sentences as "one universal cry of distress is heard throughout the land." "Society seems disjointed,"—"an exhausted capital,"—"manufacturers thrown out of employment"—"beggary and want."—If, then, such a state of things has brought "extreme difficulty and danger to the Government," (a fact which the Edinburgh itself cannot deny,) it has quite failed in proving, either that our rulers formerly conceded through fear, or that they now withhold from a feeling of

security. We might with much more plausibility, and perhaps, truth, assert, that the reviewers themselves are endeavouring to take advantage of those very fears, and those very distresses, by working upon the one, and exasperating the other. At a more seemly period, we may ourselves discuss the Catholic question. In the mean while, we are neither tyrants for liberty, bigots to liberality, nor intolerant in the cause of toleration.

As for the Edinburgh article relative to the commercial distresses of the country, there is much truth in it, and, as usual, abundant theory. They once more bring forward the question of neutral bottoms, and deduce our present difficulties from our having prevented, during the war, a peaceable commerce between France and America! Setting aside the practical expediency of this proscription, we would say a very few words about the abstract right. The article admits, that maritime plunder is allowable, and also, that "in no former war were the abstract rights of the neutral and belligerent ever brought into collision." Consequently, since direct precedent cannot be obtained, there is no recourse but to analogy. Now if it be allowable for a General to seize upon provisions which the hostile peasantry are conveying into a besieged citadel, it is also allowable for him, to seize upon provisions which neutral peasantry are conveying into it. We presume the question is not about the thing containing, but about the thing contained: not *how* France should carry on commerce, but *whether* she should carry it on at all. The article says, in having injured French commerce, we have injured our own. Granted, but in what proportion? We destroyed the commerce of France altogether; whereas we lessened our own only so far as it was connected with that of France.—It is surely no very impolitic system, which entirely annihilates our enemy's means, by sacrificing a small portion of our own. And, that this was the result of our maritime proscription, not all the grandiloquence of the Edinburgh Review, though it should summon to its aid more parentheses than ever, can possibly controvert. During those identical times, it so happened, that our commerce was increasing beyond all former precedent.

There is, however, one comfort derivable from the perusal of that essay, which we cannot discover in the corresponding article of the Quarterly Review. The latter accounts for our present embarrassments chiefly on the ground of peace, while the former attributes them, in a great measure, to the "nature and endurance of the war." Now as the pacific causes still act, we must still dread their effects; but as the warlike causes have ceased in toto, we have nothing further to fear from them. This agreeable conclusion, however, is but lightly touched upon by the Edinburgh Review. It saw the necessity for supporting its old principles, and as these had already declared maritime proscription the chief source of our commercial calamities, it was in all consistency bound to confess, that the effect would cease with the cause. But in order to be consistent in every way, it was also bound, not to over-

whelm us with any very outrageous joy at the favorable prospect which it could not avoid presenting. With the most heartless apathy, it shews us England about to subdue her difficulties, but shews her in such a position, that we can scarcely see through a truth so obscurely implied. We can perceive that the picture represents a beautiful form recovering from consumption; but the tapestry is turned, and though the substantial figure still remains the same, yet all its emotions are lost by the effect of the inversion; the right hand changes to the left, and presses upon that side, where nature has never placed a heart.

PRUSSIAN DRAMATIC LITERATURE.
FROM OUR BERLIN CORRESPONDENT.

To the Editor of the Literary Gazette.

Sir, "I Should like to call the century we live in, the *romantic* one, for if the stage is said to be the mirror of the times, the pieces performed on ours may bear testimony to my assertion.

"Our famous poet, Goethe, was the first who introduced the subject of Faustus' history in a dramatic shape. His dramatic poem is, however, too much spun out, to be performed on any stage; and Mr. Klingemann's production has therefore been thought better adapted to the purpose. Embellished by the pomp of decorations and by the charms of music, it is performed on our stage; and though the female part of the audience do not seem to relish certain scenes, where Faustus endeavours to seduce fair Margaret, yet the male hearers appear to be delighted with it. Marlow's Faustus has been recently translated by a young lover of poetry, and will soon make its appearance. Winter's famous Opera, *Zaire*, which, you know, was in the course of last winter repeatedly performed on the London Opera Theatre, is also performing on our stage. The part of Zaira is acted by Mrs. Milder-Hauptmann, the famous singer of Vienna, who is engaged for several years. However great a favourite she may be with the public, the impartial hearer will soon perceive that this brilliant part does not suit the singer; for being accustomed to sing Gluck's simple and unaffected airs, the splendid style, in which Winter's Opera is written, is far beyond the compass of her abilities. *Mozart's* Operas begin to be revived. His *Enchanted Flute* has been performed before a very crowded audience; the chief attraction for whom, most probably has been the great number of superb decorations, executed with great taste, by our first artists, who seem to have exhausted their talents in the imitation of Egyptian architecture and — monstrosities. His *Don Juan* is also frequently performed, and though as little adapted to contribute towards the improvement of the morals of the audience, as is the tragedy of Faustus, must, without any doubt, attract the hearers by the charms of harmony. Of *Gluck's* Operas, *Ormida* is still a favorite with the public, and will probably remain so for a considerable length of time. The scenical part of this masterly production is highly fascinating, and the power of enchantment combined with the scenery of Palestine, will always afford an uncommon gratification to the company, should they not be delighted with the genial flow of the composer's melodies. *Beethoven's* classical Opera, *Fidelio*, is not calculated for the capacity of common hearers; but the amateurs of learned music will, no doubt, find it a real

treat. The subject of this Opera is again a romantic one, and depends on the liberation of a noble prisoner by his high spirited spouse, who, in man's attire, penetrates to the dungeon, wherein he is confined, and succeeds in restoring him to liberty. The scene, where, in order to comply with the command of the governor of the castle, (an inveterate enemy of her husband,) she is obliged to step down to the cell, and to dig her husband's grave, (who is to fall by the governor's hand,) in company with the gaoler, is truly heart-rending, and would have done honor to the gloomy imagination of the author of *Ugolino*.—A new Opera, composed by one of the leaders of the band, Mr. Romberg, (otherwise famous as one of the first violoncello performers in Europe,) is to be performed towards the end of next week. The hero of the piece is the mighty Emperor Charlemagne; and the chief incidents are, I believe, borrowed from the transactions of the Western Court with that of the East. We shall, of course, get a sight of the costume of the Byzantine monarchs, and their retinue, which was formerly known but from Gibbon's masterly description of it. Every body is very curious to assist at this new display of theatrical pomp, and all entertain the highest opinion of the musical part of the piece, which will surely not be the worst of it." S.

SHERIDAN'S DRAMAS.

To the Editor of the Literary Gazette.

Sir, THE Spaniards have a saying, "God shield me from my friends; and I will take care to defend myself from my enemies." Your Correspondent, AMICUS, in your last Number, seems to have paid little attention to the sentiment conveyed by this prudential maxim, otherwise he would hardly have presumed to ridicule the literary reputation of his friend Sheridan, at the expense of his moral character. Passing over what he has said of the RIVALS, I am afraid that the statement which follows will not serve to remove any doubts that may have been created respecting the dramatic claims of Sheridan, either to that piece or any other. It is very possible that the character of Charles in the School for Scandal was intended as a portrait of Richard Brinsley Sheridan, but could he avow his having drawn it as such, without being guilty of that vanity and affectation from which your correspondent is so anxious to clear him? Charles, with all his levity and extravagance, is purposely made such an object as to command the esteem of the audience; while his brother Joseph appears from first to last a supple, sycophantic, and libidinous knave. Now, whether this precious personage was designed as the representative of Mr. Charles Francis Sheridan, or any other member of the family, is of little consequence, since in either case the conclusion will be alike unfavourable to the sensibility of the author, who could be so unfeeling as to hold up one of his nearest relatives to public scorn in his life time, and even gibbet his name as a memorial of infamy.

February 24, 1817.

JUSTITIA.

AURORA BOREALIS.

To the Editor of the Literary Gazette.

Sir, THOUGH a pretty constant reader of our most popular daily Journals, I have not observed any particulars of the very remarkable Aurora Borealis, which was seen at Paris on the 8th of this month of February, between 8 and 10 in the evening. The following account from a



French paper may perhaps be a novelty to many of your readers.—“The sky was clear, and there were seen about the zenith spots of a white hue, like that of the tail of a comet; a bright light like that of the dawn appeared in the North. On the quays, the bridges, and all open places, the crowd stopped to admire this rare phenomenon. But to enjoy the sight in all its sublimity, it was necessary to be placed on the platform of some lofty edifice. At such an elevation, where one commanded the horizon, was beheld a dazzling circle of several degrees in breadth, extending on one side towards the East, and on the other towards the West. In the interior of this circle the obscurity was complete, and one perceived the stars of the smallest magnitude. From the exterior part, there darted from time to time innumerable beams of a white and faintly tinged light, which, joining at the zenith, and even to the South, formed immense sheets, and shrunk together rapidly, like a fisherman's net. The beams which issued from the extremity of the arch, at first yellowish, and then orange coloured, soon became of a deep red, and the constellation of the bear, hardly visible through this terrible brightness, seemed bathed in blood. In the middle of the streets of Paris, the few persons who may have remarked this red light over their heads, doubtless took it for the reflection of some fire. This phenomenon would probably have been visible to us a great part of the night, had not the sky become covered with clouds.—Has the appearance of the Aurora Borealis any connection with the retrogression of the Magnetic needle towards the North?—This very remarkable Aurora Borealis was observed the same evening in the whole South of Germany; the appearances seem to have been in the whole much the same as at Paris, only in some places fainter than in others. M. Stark, at Augsburg, observed, that Volta's electrometer, and the magnetic needle, were almost continually in motion. At half past 8, the Western variation of the needle increased $1^{\circ} 30'$: in a quarter of an hour its oscillations were quicker, and at 18 minutes past 9, its increased Western variation was $2^{\circ} 7'$. After a quarter before 10, the needle became more steady, and returned slowly to $18^{\circ} 29'$, where it was before the phenomenon.”

I am, Sir, &c.

H. L.

ROMAN ANTIQUITIES.

EXTRACT OF A LETTER FROM A SAXON OFFICER IN FRANCE.

Bavay, near Valenciennes.

“THE little town in which I now am, is perhaps more remarkable in a historical point of view than many a large town in the neighbourhood; for here was formerly a very considerable Roman military position, called *Bavacum Nervorum*. From the market place, in the middle of which a station remains with seven sides, seven paved roads lead to as many neighbouring towns. The former greatness and antiquity of the town are further proved by remains discovered under ground, of aqueducts, roads, sepulchres, and other masonry; and by numerous coins, inscriptions, vases, &c. which have been found there.

The Rev. Mr. Carlier, the Catholic priest here, a still cheerful and lively old man of eighty-four years of age, showed me his Numismatic and Archæological Collection, which is very considerable, though it consists almost entirely of articles found hereabouts. He lost a large part of his collection of medals and coins on the march of the

Allies into the Department of the North, but he has recovered nearly the whole with considerable pains and expense, which is a very happy circumstance for the advancement of the study of medals. As too little time was allowed me carefully to examine the coins, among which are some of almost every Roman family, and every emperor, I will just mention the other antiquities, among which I remarked the following. Some columbaria or Roman family sepulchres, with urns of grey earth; numerous fragments of vases of red earth, with indifferent, and some with well-executed, figures in bas-relief; Roman lamps, &c. Besides these, several bad, and hardly to be recognized, stone images of Roman divinities; many unknown instruments, and other fragments of iron and bronze; several large columns of a hard black-greyish stone.....; three stones in the form of a cone, such as were always placed three together in the circus; many Roman inscriptions, of which I will mention only two, that are upon a stone about 2 ells (probably German ells of about 2 feet) long, $1\frac{1}{2}$ broad, and 1 thick, because they seem to relate to Pompey, and are, therefore, very interesting.

D. M.

Q. POMP. CRISPO ET
TARQ. SECUNDAE
POMP. VICTOR.
PARENTIB. FECIT.

And next to this:—

D. M.

M. POMP. VICTOR.
Q. C. R. C. N.
SIBI ET O GRATIAE
SECUNDAE UXORI
VIVOS. F.

The very modest proprietor, who by indefatigable study has acquired an exact knowledge of the history and nature of the country where he lives, and has done almost every thing himself towards the discovery of these antiquities, possesses a great many MSS. and drawings of them, but has not published any thing on the subject. After his death, the whole of this valuable collection goes to the Duke of Berry, to whom it is already bequeathed, and we may expect many interesting discoveries respecting the Roman times in these parts, when they are placed, by being open to the public, in the reach of men of learning and science.”

CRITICAL ANALYSIS.

We are aware, that an hebdomadal survey of Literature may be considered as a very presumptuous undertaking, by those who are accustomed to invest criticism with all the pompous forms and solemn preparations of the judicial character. It will be expected by such persons, that works, which have occupied years of intense thought and laborious research, should engage a proportionate degree of time and application in the investigation of their contents, and the estimate of their merits. The general propriety of this sentiment must be admitted, as far as it applies to the delivery of critical decisions upon subjects of extensive import, and which require mature deliberation. Of literary performances that involve the capital interests of truth and reputation, it would be preposterous to form

a hasty judgment, and still more criminal to pronounce a peremptory decree. But though the principle of equity demands a patient and serious examination of all legitimate claims to public favour, it does not follow that an early notice of their objects, and analysis of their peculiar features, would either be injurious to literature, or prejudicial to the concerns of individuals. On the contrary, it might be easy to show in detail, that a regular report of this nature would prove of essential advantage in making unobtrusive merit generally known, and directing the public attention to works of sterling value, which are too apt to be lost in a crowd of noisy and impudent clamourers for popularity. But such a record is still further necessary in registering the character of the times, the turn of the public mind, and the methods adopted by men of various sentiments to obtain a leading influence in the community. The numerous ephemeral publications which arise out of local incidents and temporary feelings, are not to be despised because they attract a little momentary curiosity, die away with the occasion which gave them birth, and are forgotten. Of such fleeting productions it may be said, that they show the state of the moral atmosphere, and the current of opinion, as the floating leaves follow the course of the stream, and the gossamer indicates the direction of the wind. There is yet another consideration, which at this period, especially, renders a weekly literary report nearly as needful as a register of the state of the air, and of the progress of disease in a season of great mortality. In these feverish times, when the language of complaint is heard on every side, that powerful engine of good and evil, the press, is employed not solely in its proper office of enlightening ignorance, and promoting virtue, but in deceiving the credulous, and disseminating doctrines, that would, if acted upon, in a short space reduce all the moral elements by which the happiness of man is secured, and the peace of society maintained, into a chaos of confusion, and the anarchy of hell. While, therefore, the demons of mischief are busy in poisoning the sources of intelligence, and endeavouring to destroy the vital spring of society, by inflaming the worst passions of men, and under the alluring pretext of enforcing their rights, undermining the sense of duty, it becomes an obligation on every true friend of the press, to use his best efforts for the prevention of an evil, which, if neglected, will subvert all social order, and prove too powerful for resistance, if despised. Impressed by these sentiments, and knowing that the interests of truth and literature are inseparable, we have imposed upon ourselves the task of observing narrowly the various publications immediately on their first appearance, as well to announce what may be deserving of a favourable consideration, as to apprise the unwary of those which have a pernicious tendency. The province which we have undertaken, is one that requires equal diligence and accuracy, firmness and liberality; but feeling its importance, and conscious of the rectitude of our views, we shall continue to discharge it with vigilance, and not without entertaining confident hopes of success. If in the course of these labours we shall have the drudgery of recording abortive and spurious productions, the offspring of vanity and vice, thrown out upon the world as the sport of chance, and the amusement of an idle hour, we shall, on the other hand, enjoy the occasional, and, we trust, frequent pleasure, of ushering to the public admira-

tion, works born for immortality, which will more than repay the trouble attending the discharge of that duty, so well expressed by an old writer "*Legimus aliqua ne legantur*,"—"we read some things that others may not read them."

We are enabled to commence our present survey, by congratulating the common-wealth of learning on the appearance of a volume, which, for depth of science and classical elegance, will find few parallels, and no superior, in modern literature. With the single exception of Dean Vincent's *Voyage of Nearchus*, we are unacquainted with any book that unites so much practical knowledge and clear elucidation of abstruse antiquity, as that just published, entitled—

"ILLUSTRATIONS (chiefly geographical) of the HISTORY of the EXPEDITION of CYRUS from Sardis to Babylonia: and the RETREAT of the TEN THOUSAND Greeks, from thence to Trebisonde and Lydia. With an Appendix, containing an Enquiry into the best method of improving the Geography of the Anabasis, &c. Explained by three Maps. By JAMES RENNELL, F.R.S. 4to. pp. 347.

It would be impertinent to expatiate on the talents of a scholar who has so long occupied the first station in the rank of geographical critics; but we may be permitted to express our admiration, that the genius which at the age of forty secured literary fame by "*the Memoir of the Map of Hindostan*;" should retain its vigour unabated at that of seventy-five. Of this literary longevity there are not many instances, and the only one which exceeds the present, as far as we recollect, is that of Alphonse de Vignolles, who, after losing his sight by a cataract, recovered that faculty, and published his elaborate chronology at the age of eighty-nine. But to return to Major Rennell and his illustrations of Xenophon—we are happy to find from the dedication to Lord Grenville, that the patronage of this accomplished nobleman has been extended to the author in such a way, as to prove of essential service to the cause of literature, by bringing before the public a volume which is an honour to the country. To all our readers the expedition of Cyrus and the retreat of the ten thousand Greeks must be familiar; but though they are acquainted with the general story, and may have taken some pains to trace the course of it with the assistance of maps, they must be sensible that it is only in comparatively a few instances any thing like certainty can be obtained in regard to the position of places and the order of the route. But the worst is, that the maps which have been constructed, or the delineations laid down to illustrate the military history of Xenophon, are mere inventions fancifully formed to aid the imagination in the perusal of the work, and not to guide the judgment of the reader in ascertaining the real scite of the places described and the itinerary actually pursued. The first idea of improving the geography of Xenophon by actual observations, occurred to Major Rennell in 1792, in consequence of an application which he made to the celebrated traveller M. Niebuhr requesting information relative to Asia Minor, and the passage of Mount Taurus. The answer to this request was accompanied by an original map of M. Niebuhr's route through the southern parts of Asia Minor, laid down from his own notes and observations, which route for the most part went over the same

ground with that taken by the younger Cyrus and Xenophon; and though their passage across Taurus, was different from that of Niebuhr, the latter it appeared corresponded with the one taken by Menon in his journey to Tarsus. Besides this, the enquiries made by Niebuhr produced some information respecting other parts connected with the route of Cyrus over the same chain of mountains; and in addition much information was received respecting the Gulph of Issus, and Mount Amanus; with the strait lying between them; which particulars not only applied to the immediate subject of research, but also cleared up some doubts concerning the passes of Cilicia and Syria, in general; connected with the warfare between Alexander and Darius. Another valuable document which fell into the hands of the Major serving materially to further his object in this inquiry, was, a journal containing the observations of Mr. John Sullivan along the eastern bank of the Tigris; being a considerable portion of the ground over which the Ten Thousand marched during their retreat between the Zabatus river and the Carduchian Mountains. Having obtained these important notices towards an illustration of the geography of the Anabasis, the learned and indefatigable author was encouraged to extend his investigations, and to seek for farther information, which he was fortunate enough to procure from a variety of the most respectable sources, all of which he has specified.

But the knowledge gained from the actual surveys of M. Beauchamp, who was employed by the French government in tracing the southern shores of the Euxine, from the canal of Constantinople to Trebisonde; and the chart made by Captain Beaufort of the navy of the southern coast of Asia Minor, appear to have been of the most essential service in the perfection of this great acquisition to the stock of critical learning and geographical science. It cannot be expected that we should attempt any thing like an analysis of a book of this description, of which it is impossible to form any adequate idea without a close and careful perusal, accompanying that perusal by a regular reference to the maps, of which there are three, one prefixed to the volume, exhibiting a general view of the expedition of Cyrus to Babylonia, and the retreat of the Ten Thousand to Trebisonde and Lydia: the others which, being too large to be conveniently folded, are placed in a separate cover, delineate the route in detail of Cyrus the younger from Sardis to Babylonia; and the retreat of the Ten Thousand, with the general geography of the surrounding countries;—the last is a map of the countries situated between Babylon and the Canduchians, drawn on a large scale for the purpose of explaining the following subjects: 1. The early and most interesting part of the retreat of the Ten Thousand; 2. The marches of Alexander to and from the field of Arbela; 3. The march of Julian to Ctesiphon, and retreat of the Roman army to Nisibis; 4. The Canals, ancient and modern, leading from the Euphrates to the Tigris, the position of the Wall of Media, the Pallacopa, &c. &c.

CURSORY REMARKS ON THE PHYSICAL AND MORAL HISTORY OF THE HUMAN SPECIES, and its connections with surrounding Agency. By L. S. BOYNE. 8vo. pp. 378.

This volume consists of sixteen letters, in which the au-

thor has treated with considerable judgment, and in a very agreeable style, a vast variety of subjects, beginning with the solar system, and from thence descending to a survey of the structure of the globe, in an examination of its figure, surface, atmosphere, and productions. After taking a general view of the vegetable system, he proceeds to the gradation of animals from insects to man, in whose anatomy, physiology, intellect, and civilization, this wide range of inquiry terminates. We give Mr. Boyne great credit for the extent of his reading, and the excellent use which he has made of it, the whole of his work evincing a refined taste and a concern for the best interests of mankind. The volume, in short, may be considered as an admirable compendium of general knowledge and is extremely well fitted for the purposes of education.

THE HOME OF LOVE, a Poem. By Mrs. HENRY ROLLS. 8vo. 2s. 6d.

In this elegant little poem the marriage of the Princess Charlotte is celebrated very happily by calling the God of Love from a state of despondency on Mount Ida, to take up his residence in Britain. The piece is dedicated to her Royal Highness, by permission; and how well it is entitled to that distinction, will appear from the following verses, with which it concludes in a strain, that we hope will be as prophetic as it is loyal.

As slowly ceas'd the ocean Queen,
Triumphant Cupid spreads his wing;
Resumes his arch and smiling mien,
And to his bow refits the string.
The rose-bud blushes o'er his cheek,
Light o'er his brow the ringlets play;
And those enchanting dimples speak
Of artful wile, and mischief gay.
"Mine is fair Freedom's land!" he cried,
As lightly o'er the wave he flew;
"Tis mine to bless her Royal Bride!—
"Ye long lov'd, ruin'd shores, adieu!
"Mine is her pure, her youthful breast,
"Through me shall joyful be her reign;
"Long shall she live,—blessing, and blest.
"By every shore that bounds the main!"

Some smaller effusions are appended to the principal production, which evince great delicacy of taste and true poetical feeling.

THE CONFLAGRATION OF MOSCOW: A Poem. By the REV. C. COLTON, A. M. Fellow of King's College, Cambridge. Second Edition, with extensive additions. 8vo. 2s. 6d.

THE Muse which inspired these lines, may be said without a pun, to be a "Muse of Fire," for independent of the glowing picture exhibited of that high voluntary sacrifice which saved Russia, and prepared the way for the liberation of Europe; the Poem is animated throughout upon the character, the fortune, the crimes, and the fate of the presumptuous chief whose degradation many now affect to lament; though in the zenith of his greatness they abhorred his tyranny and cursed his treachery. Not so the author of this animated performance, for as in a former production he sketched a lively portrait of the despot, and predicted his downfall; so in his present poem he views the whole history of that extraordinary being as affording an awful lesson for the instruction of mankind. Both the story and the moral are here dis-

played in harmonious numbers, and with great vigour of expression. It gives us pleasure to see a piece, which borrows nothing from the affectation of modern poetry, so well received by the public, and we shall be happy to renew our acquaintance with the author.

MEMORANDUMS of a RESIDENCE in FRANCE in the WINTER of 1815-16, including remarks on French Manners and Society, with a description of the Catacombs, and notices of some other objects of Curiosity and Works of Art, not hitherto described. 8vo. pp. 404.

ANOTHER century, or perhaps two, may elapse before the great and important question can be fairly decided whether the French Revolution has been most productive of benefit or injury to mankind at large. A minor question however, which has a partial reference to this leading one, may be incontrovertibly decided at the present moment; that it has at least been productive of great benefit to authors and booksellers. Nations may have been impoverished by it, but the pockets of these two descriptions of persons have been filled, nor does the time of their harvest appear yet to be even advancing towards a conclusion. New publications with regard to France and its concerns still continue to issue almost daily from the press, while the readers are never wearied with *consuming the midnight oil* in scanning over the exhaustless theme; nor is time allowed them to *forget* the contents of one book before they are called upon to find some corner in their memories where those of another may be stored.

The work in question cannot be said to contain much information either new or important. The author appears to be a member of the medical profession, who went to Paris for professional purposes, so that his *Memorandums* or *Memoranda* are confined almost entirely to that capital, and of that we have heard so much within the last eight and twenty years, that it is scarcely possible any thing new should be found either to describe or descant upon. Indeed though the author professes in his title-page to give *Notices on some Objects of Curiosity and Works of Art not hitherto described*, for any such we have looked through his book in vain; he rests his chief hope, as he tells us, of throwing something like novelty over a subject which he seems to feel is worn almost threadbare, rather in pourtraying the impressions made upon his own mind by all he saw, than in his descriptions of the objects themselves. The work is written upon the whole in a simple, easy, unaffected stile; and those who have a great deal of leisure to bestow on such kind of reading, will not regret devoting a portion of that leisure to the perusal of it.

A mistake occurs, at page 103, where in describing the Petit Trianon near Versailles, it is represented as a place formed by Madame de Maintenon, and as having been the favorite resort of that lady and her royal lover. Now it is so well known, as the creation of the unfortunate Marie Antoinette, and as the scene of so much of that gaiety and imprudence which threw such a veil of doubt over her character, and has been so celebrated on that account, that it is astonishing how such a mistake could occur; the rather, since the accuracy of the author's descriptions in general must be acknowledged by all who are acquainted with Paris;—and what English man or woman is not now acquainted with it? Whether some of the remarks may

be thought entitled to equal praise with the descriptions is another question. The author complains much of his profession not being held in sufficient estimation in his own country; that while the highest honours of the state, a peerage or a pension, are the frequent rewards of those who arrive at eminence in the law, the army, the navy, &c. &c., medical candidates for fame can hardly look to any worthier recompense of their toils than the petty honor of knighthood. To the mortification incidental to this impression may perhaps be ascribed some remarks, page 234, which savour too much of reflection upon the character and conduct of the source whence at present these honours flow. Such remarks are the more to be reprobated, since the introduction of any allusion to the illustrious personage in question was wholly irrelevant to the subject on which the author was writing; they are thrust in, as it should seem, solely for the gratification of giving vent to a little effusion of spleen. Something of the same disposition to disencumber himself of a certain portion of atrabilious matter breaks out also in chap. 27. where he is exceedingly offended with the French for not using their term *physicien* in the same sense that we apply ours of *physician*; though we really cannot see why *physicien* is a more intrinsically honorable appellation than *medecin*. To the remarks on boxing in the following chapter we most heartily subscribe, sincerely wishing such a semi-barbarous practice wholly exploded from our country.

VARIETIES.

IMITATIVE MEDALLIONS.—At this period of general distress and want of employment, it is incumbent on English art and ingenuity not to permit themselves to be excelled in articles either of elegance or use, by the Continental fabrics. On this principle we call the attention of our readers to some observations made by Mr. James, in a recent tour on the Continent, where he describes an iron-foundery at Berlin, at which they have acquired an art of casting small ware articles, that deserves the notice not only of the manufacturer, but even of the tasteful and opulent. At present they cast medallions after the antique cameos and intaglios, with a sharpness and precision of form equal to what might be effected on the most ductile metals; and these, when finished from the mould, receive a rich hue of jet, by rubbing them over with burnt porcelain earth, so as to render them fit for setting even in gold.

The secret of the process is to fuse the iron with a small quantity of antimony, and to perform the operation in a very small furnace.

HOMER AND OSSIAN.

We had supposed that the questions connected with *Ossian's* authenticity were finally set at rest; but a Caledonian critic seems to be of a different opinion, and has actually favored the world with a parallel of that poem with those of Homer, Virgil, and Milton. He also observes, that “to shew whether the poem of *Temora* was the work of an author of the name of Ossian or of Mac Pherson, would lead to an endless discussion concerning a matter of *little or no moment*”—but we cannot help considering that, as the most material point to be settled before we bring it into comparison with Homer. If Ossian was the author, then its equality with, and resemblance

to the productions of the father of classical poetry, become a matter of serious importance in literature. But, of what import is it to taste or curiosity, that a writer of the present day should produce a poem *resembling Homer*? Can there be any thing wonderful in a *copy*? Unless the astute critic should be able to prove that Homer's verses were never read by James Mac Pherson!

FOREIGN AFFECTATION.—It has been a frequent and favorite point, with our moralists, to laugh at that species of folly which so often induces people in this country to warble Italian scenes and canzonets, without understanding a word of the language: we are not, however, singular in this; for there is a similar custom existing amongst a savage people in the South Seas, who, we are informed by a recent voyager, sing in the language of a neighbouring groupe of islands, which they affect to admire, though very few understand what they sing.

FAMILY MEDICINES.—The impropriety of quacking with what are commonly called "Family Medicines," is clearly proved by the circumstance stated by Mr. Everard Brande, of a lady taking two tea-spoonfuls of magnesia every night for two years, until a concreted mass was formed which produced the most acute pains, and could only be removed by the most powerful applications.

We trust that the present love of science in this country is not likely to deteriorate; yet, it is a curious and undoubted fact, that in other countries such changes are not uncommon. A recent traveller, at Upsal, found the lecture room of *Linnaeus* occupied by an exhibition of *Fantocini*!

Sir Humphrey Davy has stated an opinion, in a recent communication to the Royal Society, with regard to meteoric appearances, that falling stars could not be owing to the combustion of gaseous meteors; but that they must be *solid* ignited masses moving with great velocity in the upper regions of the atmosphere.

An ingenious, or apparently ingenious, speculator, proposes a plan, which he calls very simple, for throwing bridges over various arms of the sea, such as the straits of Dover, from Scotland to Ireland, across the Humber, the Severn, &c. He promises to lay it before the public in the course of a couple of months.

PARISIAN GALLERIES.

The Louvre, which has been closed since the restoration of the works of art to Italy and other parts of Europe, has lately been re-opened. The French seem very easily consoled for the losses they have sustained. They however forget that they now possess one gallery less than they formerly did; the pictures having been transferred from the Luxembourg to the Louvre, in order to make up for the deficiencies of the latter. Our Readers are already aware that the gallery of the Louvre is divided into six large apartments and three small ones. The following account of the present exhibition is selected from the Paris Papers.

"With regard to the hanging of the pictures, we must first of all make mention of the honorable space which is occupied by the French school. In the former exhibition this school filled only the smallest of the six large apartments. The reason of this was not, as may be supposed, that the superabundance of foreign productions prevented more room being allotted to the productions of France. Even at that time it would have been easy to take from

the Italian and German collections, a considerable number of pictures, inferior to those of which the French collection was deprived. Amateurs have more than once made this observation; but their complaints could not overcome the predilection which every conqueror naturally entertains for his new acquisitions. Our painters having, with due deference, yielded the place of honor to the Chefs-d'Œuvre of Rome, Venice and Florence, were at length obliged to give way to the vulgar and diminutive style of Flemish painting. The French school which reckoned seventy-three pictures in the catalogue of 1801, had more than one hundred in the catalogue of 1810; its number now amounts to two hundred and thirty-three, which is rather more than one fifth of the general exhibition.

"The Flemish and German schools occupy the third and fourth rooms in the grand gallery. A twentieth part of the names which appeared in the old catalogue are wanting, or at least are not inserted in the new one; and the latter, on the other hand, contains twelve or fifteen names which were not in the old one; but at all events, neither the loss nor the acquisition are very considerable. With the exception of two or three masters whom it would be very difficult to procure, the present collection is complete.

"The pictures of the Flemish school, even those of the most celebrated masters, are at present very numerous in the cabinets of amateurs; there is consequently less reason to regret those which the Museum does not possess. The most important consideration is not that our Dépôts and Public Magazines should contain every thing, but that France should want nothing. The pictures of the Italian schools are less admired, and less sought after by amateurs than those of the schools of Holland and Flanders; their dimensions and the gravity of the subjects which they represent in general render them less convenient and agreeable for hanging in apartments, and they are to be found less frequently than others in the cabinets of private persons. The Directors of the Museum deserve thanks for the efforts they have made to exhibit as many as possible. The old catalogue contained only sixty-four names more than the present one. With regard to number, this is a very unimportant difference; but the present collection is most magnificent on account of the quality of the works which compose it. The most valuable of these pictures belonged, for the most part, to the ancient collections of the Kings of France; some have been obtained since the revolution, or presented to the King by foreign Princes since the restoration. The rest have been brought from the churches, palaces, castles and public and private edifices which have been destroyed during the last twenty-eight years.

"The Museum of Paris, without contradiction, is now more extensive, finer and better arranged than any other. Remarkable care has been taken in this last exhibition to place the pictures in the most favorable lights and most convenient situations for study. A gallery two hundred and twenty fathoms long, lined throughout with pictures, none of which are below mediocrity, the greater number excellent, and many Chefs-d'Œuvre of the first order, must doubtless present a singular and magnificent appearance. Every one knows the imposing and magical effect produced by the massy pillars, with which this gallery is adorned at equal distances. Another circumstance, though

unimportant in itself, adds new eclat to this decoration; and much more than so common a cause might be expected to produce. The flooring, which was before always sombre and dusty, has now been coloured and brushed. The warm and brilliant tone of the new flooring harmonizes in the best possible way with the gilding of the ceiling and cornices, and forms an *ensemble* of extraordinary richness."

Thus do the Parisians happily reconcile themselves to every change of fortune!

WHIMSICAL DUETT.

A new engraving has recently appeared in Paris, in which the arts of music and design have with considerable effort been combined together. This print represents a *Magic Rock* and a Duett, entitled, *The two Lovers*, which is sung with an accompaniment for the Piano. The music is written upon a single line which extends the whole length of the winding road upon the Rock, along which the two Lovers have resolved to journey. The words for the Lady read from the top to the bottom, and those for the Gentleman from the bottom to the top. The two singers would therefore infallibly meet, were it not for a *ferocious Dragon*, which is stationed in the middle of the Rock, for the purpose of preventing their union. Having nothing better to do the Lovers continue their journey, the one towards the summit, the other towards the foot of the Rock, from whence they recommence the game, which might be prolonged for a considerable time, if a thunder-bolt did not *settle the business* by destroying the Dragon. "Then the Lovers having met, embrace each other with transport." The Duett, it must be acknowledged, does not end badly.

As the music is written on a single line, it is necessary that the air should be arranged so that the beginning may serve for the end, and the end for the beginning. It may therefore be said to have neither beginning nor end, or what is much the same *neither head nor tail*. For the arrangement of this air a degree of labour must have been requisite, the very thought of which fatigues the imagination. The composer may be congratulated on having overcome so many difficulties; he has displayed in this romance as much patience and mechanical genius, as are usually employed in the construction of a Mill.

An entertainment given a short time ago by the Baroness de Steel is the subject of general conversation. The party was numerous and select; two advantages which are rarely combined together. The amusements were various—cards, dancing, music and diplomacy. The prettiest women in Paris were distinguished by elegance of dress and profound administrative knowledge. Madame de T— danced a gavotte and read several passages from a work, entitled, *A consideration of the Constitutions of Europe*, which reflected the greatest honour upon her character. Madame de C— excited the admiration of all present by a sonata on the Piano, which she executed with a brilliancy worthy of our great Masters. Her *Plan of law upon Public Assemblies*, did not display the same degree of talent although it was listened to with much attention. Madame de F— sang a Romance and read the draft of a Budget which transported all her hearers; though one of these works is somewhat superficial, yet the delicacy with which it is treated, renders it invaluable. We understand that Madame de F— intends to publish

her Romance; but her Budget she keeps for herself and her friends. The pleasure which these different amusements afforded to the company was such, that the Baroness was under the necessity of announcing that she could only receive company once every month.

The system of *Match-making* in England has generally been considered rather as a private affair than a public occupation. In Finland, however, it is actually a profession, practised by one or two old women in every village. But it is perhaps a more curious fact, that the solemnization of the marriage ceremony only takes place on one day in the year!

It is a trait highly honorable to the Swedish character, as detailed by a recent tourist, that charity boxes, frequently placed in the most exposed situations on the road side, are as safe from being fraudulently opened, as if under the strongest guards. Nor, indeed, is any other unguarded property, public or private, liable to depredation from the hand of the harmless rustic.

CATALANI.

Our readers will, no doubt, be amused by the following modest specimen of the *puff direct*, from the Parisian Journals.

"We were too precipitate in announcing the return of Madame Catalani. An authentic letter from Milan says that she has recently visited Bergamo, Brescia and Mantua. At Verona, where she arrived on the 19th, she received an invitation through the medium of Count de Saurau to proceed to Vienna. To Vienna, where she was lately forbidden to appear! What a triumph for talent and modesty! Madame Catalani hastily quitted Verona to fulfil the invitation of M. de Saurau, and the latter city was deprived of the happiness of hearing her. At Venice, whither she is next expected to proceed, the Cypress has been substituted for the rose in the crowns which are preparing for her. The King of Bavaria has himself expressed a desire to hear Madame Catalani at Vienna, before he quits that city. In the meanwhile what will become of our Opera-Buffa?—"

Thienon the Painter, and Piringer the Engraver, have recently published, conjointly, a new work, entitled, *A picturesque journey through the Groves of La Vendée, or Views of Clisson and its environs*; sketched from nature, engraved in the Aquatinta style, and adorned with several extracts from the faithful and touching memoirs of the Marchioness of Laroche-Jaquin. It is a matter of surprise, that the Groves of La Vendée, which present several points of view comparable to those of Italy, should never before have been explored by artists.

ROME.—It is still affirmed, that the law will be modified, if not wholly abolished, which prohibits the exportation of esteemed ancient works of Art, without the special permission of the Government, even when it has itself no inclination to purchase them. At Naples and Florence, for example, the Government has merely the right of pre-emption. The more rigid Roman law, (the violation of it is punished with confiscation of the articles,) has been much declaimed against; it has been called an unjust limitation of private property, and it has been even asserted, that many treasures remain under ground, because nobody likes to be at the expense of making researches, since any thing remarkably excellent which might be

found, would meet with no sale, foreigners not being allowed to purchase. Though there is much truth in this, yet a good deal may be alledged in favor of the law.—

1. The works of art are so essential a resource to Rome by attracting foreigners, by forming and maintaining artists, that she must naturally be more jealous of their exclusive possession.—2. The fortune of the Roman families (i. e. the most of them,) is so changeable, and their inclination to part with the treasures of art acquired by their ancestors, so evident, that it is necessary to restrain it.—3. Rome is an elective sovereignty, and under such a one, the public has regularly claims on the property of the family of the Sovereigns, who are accustomed, more or less, to enrich their families during their reigns, which cannot be done without drawing from the public Treasury. This is so true, that some Popes are said to have felt repentance on this head upon their death bed; as, for example, Paul V. of the Borghese family, who, for this reason, enjoined his nephew and heir to leave the Villa Pinciana constantly open to the public; and to this wish is ascribed the liberal regulation inscribed in marble in the Villa Borghese, which has been published by several travellers. It must be said, to the honor of the Roman Nobles in general, that after the praise-worthy example of the Government, they facilitate to the public as much as possible, the access to their Museums. The exceptions are rare. Among them is unfortunately the rich Prince of Piombino, who guards with jealous eyes his fine Villa Piombino, and accompanies the grant of permission to see it with all kinds of difficulties, which make it unpleasant.

ROME, 31st Jan.—A young Roman artist is going to publish the beautiful fresco paintings by Raphael which adorn the great Hall of the ancient Council.—The congregation of St. Philip Neri has adopted in the schools the method of mutual instruction, on the system of Lancaster, and as practised at Milan and Paris.

NAPLES.—The court has ordered new operations at Pompeii. There have been discovered there several rolls of Greek Manuscripts, particularly a Plato, which are very little damaged. They were in a little chest covered with metal plates.

NAPLES, 26 JAN.—The new excavations at Pompeii made by order of the King, have just met with great success. A marble foot of gigantic size, which was found on the 20th of this month, excited a conjecture, that the remains of some master piece of sculpture would soon come to light. The number of workmen being increased, they succeeded on the 21st in discovering the inclosure (enceinte) of a magnificent temple, in which they found another colossal foot of marble. It is hoped they will find the Colossus to which these fragments belong.

PARMA.—There have been lately discovered, between Parola and Borgo-San-Domino, petrified bones of an extraordinary size, several elephants' teeth, mixed with bones of horses, horns of oxen and of stags, and an immense quantity of fragments of vases of baked earth. It is observed, that the ground shows at the depth of two feet and a half all the signs of carbonization. No human bones have been found.

The *Journal of the two Sicilies* says, that the celebrated singer Crescentini has quitted the banks of the Olone to perform at the Theatre of Santo-Carlo, where his angelic voice formerly excited such high admiration. He is com-

pared to the early singers of Greece, who came to present their offerings at the Temple of Apollo, and no pretty woman receives more presents or greater marks of attention. He has expressed a wish, that the Government should place him at the head of a school of singing, in order that if he should die without heirs, his memory may be prolonged by the talent of his pupils.

SOUTH AMERICAN LIBERALITY.

The *Narrative of a Journey in Brazil*, by Mr. Henry Koster, contains many curious observations on the civil and political state of that country. The government preserves the character which it formerly maintained at Lisbon. The Minister, Mr. d'Aranjo, entertains extensive plans of civilization, and is moreover a friend to religious and political tolerance. The most characteristic feature in the internal administration of Brazil, is the equality which prevails between the Whites and the Mulattos. The laws and regulations concerning people of color, are not only extremely mild, compared with those which exist in the other colonies; but custom, public spirit, and the connivance of the government, enforce the strictest execution of these legislative arrangements. All people of color, in easy circumstances, obtain without difficulty *White diplomas*, by which they are qualified to hold ecclesiastical and civil dignities. Mr. Koster saw a very dark mulatto, who was a Captain in Chief, that is to say, an officer of superior administration. He asked a Portuguese gentleman, how it happened that a mulatto was permitted to fill so high a situation. "Mr. ———," replied the latter, "was once a man of color, but he is not so now; he has been bleached by a diploma. How came you to imagine that a mulatto could be a Captain in Chief? I can assure you, he is as white as either you or I." This system of equality between the two chief tribes of the inhabitants of Brazil, will no doubt tend to create a new nation of mixed blood.

CHANGES IN THE SEASONS.

Since the appearance of the spots or fissures on the sun's disk, the phenomena have become more numerous. Without speaking of the kind of disorder in the seasons and the temperature; of the melting of the snows in Tyrol, Switzerland, and the Jura; of the mildness of the weather, which has brought back in those countries the verdure of spring, and the nightingale, and even the Maybug, one cannot but mention as remarkable: 1. The irregularities and very singular contradictions of the barometers. 2. The retrogression of the magnetic needle. 3. The ebb and flow of the tide, which, by the accounts from Italy, has shown itself in the Adriatic; and to these we may add the above-mentioned Aurora Borealis.

In the mountains of Switzerland, the spring birds are every where heard; every thing announces that the winter is over; and experienced farmers presage a very fertile year. From Marseilles, we learn that in the month of January the temperature was like that of a fine May. The parties of pleasure on the sea coast were as brilliant as in the finest season.

At Vienna, the deer in the Imperial park have already cast their horns, a sign of approaching spring, which otherwise does not happen before the month of March. This circumstance has not occurred since the year 1747, distinguished by a very forward spring and an extraordinary

abundance of corn, which was brought into the barns so early as the month of June.

METEORIC STONES. The largest of these, known to have fallen from the atmosphere, was found at Elbogen in Bohemia, and is now in the Imperial Museum at Vienna. When first brought to the Museum, its weight was two hundred pounds; but a large piece has been broken off, the iron contained in which has been manufactured into curiosities of various forms, particularly penknives, scissors, and a magnetic needle.

It is to be hoped that the coolness of this week, compared to the last, has stopped the rapid progress of vegetation. On Wednesday morning, about four, there was a violent storm of hail, with heavy gusts of wind from the West and W. by N.; and this morning at eight some sleet fell, and the wind blew violently in heavy gusts. The storm came on with

The shepherd's warning,
A rainbow in the morning.

The following is the state of the thermometer, &c. for the last week:

Friday, 21st	Highest 48	Lowest 32	SW 1. Generally cloudy
Saturday, 22nd	..... 48	..... 34	NW 3. ditto
Sunday, 23rd	..... 49	..... 34	SW 1. ditto
Monday, 24th	..... 48	..... 39	W 1. Very Fine
Tuesday, 25th	..... 47	..... 38	S by W 1. Gen. cloudy
Wednesday, 26th	..... 51	..... 41	NW 2. Wet Morning
Thursday, 27th	..... 49	..... 40	W & NW 4. In heavy gusts with sunshine and partial showers of hail and sleet.

The range of the barometer from 30.19 to 29.11. Rain fallen 35 of an inch.

It should be noticed, that the thermometers from which these observations are made, are about four feet from the ground, with exposed bulbs, and stand where the sun shines on them (at this time of the year) from about 10 till about

The highest degree of the thermometer in the shade, and in a frame, and hanging at the height of nine feet from the ground (from which situation the observations have been made for many years) has been at 50 and 51 every day but Friday and Saturday: such is the error of the observations of former years, before the thermometers were brought to their present perfection, and gentlemen who have written on Meteorology, (and particularly Dr. Wells, by his most indefatigable application in his Treatise on Dew,) had opened the eyes of Meteorologists. The degree of the wind's velocity is noted from $\frac{1}{4}$ to 5, a quarter indicating the wind just felt, and 5 indicating a hurricane. This is but a vague notice of the wind's velocity. A wind-gage is a great desideratum!

BIOGRAPHICAL MEMOIRS.

SCHILLER, THE POET.

Schiller had been a Physician; an ardent imagination inspired him with a taste for the Theatre, and his glory as a dramatic poet is established.

Possessing naturally a mild and timid disposition, he displayed, when in company, a sombre and constrained air. It was extremely difficult to become familiar with him; a strange countenance embarrassed him, and deprived him of all his advantages. At first sight, no one would have doubted that love and friendship constituted the charm of his existence, and that in his attachments he poured forth all the vehemence of his soul. But as soon as etiquette was banished, he resumed his freedom, and nobody could then be more entertaining. His conversation abounded with sallies and traits; he denied

himself no pleasure; he participated in every amusement, and when Schiller was absent, regret supplied his place.

His partiality for the fair sex bordered on veneration. At Leipzig he loved two sisters with enthusiasm; at Dresden, the most charming woman in Saxony held him captive, and from that time his notions of beauty were of a less Platonic nature than before. When he discoursed on this subject, his features became animated, he raised his head; and as he was at this time labouring at his *Carlos*, he infused all the fire of this passion into the heart of his heroine.

He could not endure the etiquette maintained in mixed companies at Dresden. His love for independence was such, that he could not work with closed doors. The aspect of nature, a walk in the country, the irregular course of waters and torrents, or a storm in all its violence, were best suited to his taste, and the desire he constantly entertained for powerful excitements.

If Schiller had written much, his profits would have been considerable, but he wrote very slowly; he had scarcely finished one sheet, when Kotzebue had written six. His health was moreover extremely delicate, and a pulmonary affection rendered close application very oppressive to him.

As a friend and a husband, he rigidly fulfilled every duty. His death, which took place at Weimar in 1805, was universally lamented. As a Physician, he foretold the period of his dissolution; as a Philosopher, he beheld its approach without fear; but, as a father, he dreaded its consequences. He left four children unprovided for at a very tender age. The Grand-Duchess Paulowna took charge of their education.

ANECDOTES.

Extract of a Letter from Benares, 6th May, 1816.

SINCE you tell me that you wish to hear about native customs and manners, I must mention a fellow who has been lately hung at Calcutta, and suffered for an offence which I think never was heard of in Europe:—He was an admirable swimmer and diver, and used to frequent the *ghauts* and places where the women came to bathe in the river. He would make his way along under the surface of the water till he got close among them, and then seizing one of them by the legs, would drag her under the water, and drown her for the sake of her ornaments, for the women of this country always bathe in their valuable gems and pearls. Meanwhile the newspapers teemed with horrible accounts of alligators carrying away bathers; and these monsters of the flood were talked of and feared by every one, and seen by no one. At last, one day a girl disengaged herself from his grasp, rose to the top of the water, and screamed out that it was no beast, but a man! He was then caught, and confessed that he had carried on that trade for seven years. Of the number of his victims he had kept no reckoning!

N.

ORIGINAL POETRY.

Lines written some time before the inspection of Mr. HILTON's picture of the *Duke of Wellington's Entrance into Madrid*.

Upon his fiery steed,—within the bounds
Of proud IBERIA's capital, renown'd
For high heroic chiefs, from age to age,
Rides Wellington; the Saviour of the realm;
His Country's glory; and her Foes' defeat.
Rous'd by the signal cry "He comes—he comes,"—
Looks Expectation forth.—His battles fought,
And laurels won, in many a gory strife,
Fame trumpets; and, as from a countless hive,
The Population swarms. High and low,
Men, women, children to one centre haste;
Block every passage up; and clust'ring hang
On house-tops, and the Steeple's dizzy height.
Now all is still. Thought, language, feeling, soul,
Each nobler passion, each exalted sense,

The heart's warm current and the fancy's hope,
Rush, in glad tumult, to the eye and ear,
Each accent of the Hero's voice to catch,
And mark each gesture down in memory's book.
All as one, with gratulation wild,
And uproar proud, they rend the vaulted skies,
'Till hush'd to silence by his moving lips,
And body bow'd in martial courtesy.

W. C.

THE INQUIETUDE OF MAN.

1.
The sun is sinking in the west,
The groves, the evening zephyrs fan;
The happy beasts prepare for rest,
And all is calm but man!

2.
Poor restless creature of an hour,
His longest life is but a span,
And yet that span fell cares devour,
For never calm is man!

3.
Though bounteous Nature all has giv'n
To make him best on wisdom's plan,
A rebel 'gainst the will of Heav'n,
Still never calm is man!

J. R.

PROCEEDINGS OF LEARNED SOCIETIES,
DOMESTIC AND FOREIGN.

OXFORD.—Degrees of M. A. have been conferred upon Rev. R. Phelps, *Christ Church*, S. Jackson, *Baliol*, and Henry Hoskins, *Oriel*. Bachelor's Degrees have been conferred upon J. P. L. Fenwick, Esq. Grand Compounder, *Corpus Christi*, and Messrs. C. S. Stanhope, T. Williams, F. Eedle, *Christ Church*, J. D. A. Preston, *Merton*, J. Alington, G. T. Smith, *Baliol*, H. Middleton, *Magdalen*, J. Piccop, *Lincoln*, and Rev. T. H. Wilkinson, *Exeter*.

The number of Determiners was 143.

Collectors, Messrs. T. L. Hughes, *Brazenose*, and C. Webber, *Christ Church*.

CAMBRIDGE.—The Degrees of M. A. have been conferred upon Rev. B. B. Stevens, *Jesus*, and T. Boys, *Trinity*.

Bachelor's Degrees have been granted to W. P. Hammond, *St. John's*, and J. H. Hughes, *Emanuel*, Esquires.

Three courses of Lectures have commenced this week; Dr. Clarke's on Mineralogy; Dr. Haviland's on Anatomy and Physiology; and Mr. Pryme's on Political Economy.

PARIS.—It is understood that several large premiums will be given this year to the Artists who produce the two finest pictures, and the two best statues in the approaching Exhibition. Two of these prizes are to be of 10,000 francs for historical pictures, and statues of a large size. The two others will be of 5,000 francs. The Members of the Academy of the Fine Arts are not permitted to be Candidates, because they will be the judges. It is expected that the prizes will be solemnly distributed, by one of the princes, a fortnight before the close of the Exhibition, and in the interior of the Museum itself.

DENMARK.—For the future all Monuments (the small ones of wood excepted) as well as their inscriptions, which are erected in Church-Yards, Churches, &c. in honour of the deceased, are to be submitted to the judgment of the Academy of the Fine Arts, in order that posterity may not conceive an unfavorable idea of the taste of the present age.

ORATORIOS.

The Oratorios have, as usual, commenced with the Lent Season. Handel's Masterpiece, the *Messiah*, was last Week performed at Covent-Garden Theatre; and a copious Selection from Haydn's "Seasons" together with a variety of miscellaneous pieces constituted last Wednesday's entertainments at Drury Lane.

Sir George Smart, the Director of the Oratorios at the latter Theatre, may justly claim the merit of having brought the

British Public first acquainted with several valuable productions of the great German Masters; such as Mozart, Haydn, Beethoven, Winter, &c. The Selection from Haydn's *Seasons*, given on Wednesday, comprised the most interesting pieces of that Oratorio, which we deem inferior to the *Creation*. It is, like the latter, replete with puerile imitations of Nature: the Orchestra whistles with the winds, murmurs with the brooks, roars with the bull, chirps with the cricket, croaks with the frog, all "*ad naturam*;" in short, in his Oratorios, Haydn delights in scraping the fiddle with the painter's brush. The melodies, with few exceptions, are also deficient in pathos: they are rather gentle, neat and tender, than sublime. So much for objections, which are counterbalanced by great merits. The subjects of the *Airs* are frequently of the most fascinating elegance, and the harmonies, above all, are distinguished by an effective and elaborate richness, not to be surpassed. This is particularly the case in the admirable Chorus, where perhaps the great wind-instruments are allowed too free a scope.

The performance of the "Seasons" on Wednesday did great credit to the Director, the Instrumentalists, and the Singers. To render it more perfect, we presume to suggest the following Observations. There appeared to be a want in the number or the exertions of the Violins; in the Chorus, the *piano* and *forte* was not sufficiently observed, especially on the part of the Singers, and some of the pieces were taken too slow, such as the air "With joy the impatient Husbandman" (the plagiarism of which from his own Symphony is uncreditable to Haydn); also the Grand Chorus "Endless praise," the *Tempo* of which, when led by Haydn at Vienna, was much more spirited.

Of the principal singers, Mrs. Salmon shone "*velut inter stellas luna minores*." She sang delightfully; in her ascending passages she generally and improperly, we think, terminates with a few *staccato* notes. Miss Goodall also sang well; of Miss Keppell we can only say that she exerted herself to do as well as she was able. Mr. Pyne gave much satisfaction; as also Mr. Bellamy; but his manner is so formal, that a deaf person would think him a preacher.

The greatest curiosity of the evening was a Violin Concerto, executed by Miss Tremearn, a young lady eight or nine years of age. The difficulty of the key (four sharps) was a great drawback; but with all this, we were so astonished with her proficiency, that we almost mistrusted our senses. Not only is her execution truly wonderful for her years, but we perceived indications of feeling and taste, and nerve, which we had before thought utterly incompatible with so tender an age. She is a musical prodigy.

Monsieur Drouët's Flute Concerto and Variations were equally a subject of gratifying wonder to the house. He showed, in the short time of his performance, all he could do, and, as far as execution goes, more, we believe, than ever was done by any body else. To please, perhaps, the mixed audience of a Theatre, he was not sparing in the exhibition of *tours de force*, (*angl.* tricks) and his variations leaned more that way, than on the side of good musical taste.

Beethoven's celebrated *Battle Overture*, now become a national stock-piece, concluded the whole. Here too the violins, which are particularly essential, proved very ineffective. Our recollection of the score, leads us to suspect, that the difficult evolutions through mazes of accidental sharps and flats, were too appalling to a portion of the violin performers, who probably left them to their betters. The *tempi*, too, of some of the movements were far too slow, such as the charge of the cavalry, the attack, &c. all which went nearly as quick again when this *Overture* was for the first time performed at Vienna, under Beethoven's direction, for the benefit of the wounded Austrian soldiers.

THE ITALIAN OPERA.

KING'S THEATRE.

Since our last, the performances at this theatre consisted of *Le Nozze di Figaro*, *La Penelope*, and the new ballet, *L'Amour*

et *La Folie*, of all of which pieces our former reports have treated at some length.

Paesiello's comic Opera, *La Molinara*, so well known on the Continent, but never performed in this country, is announced for Saturday, and will therefore form the subject of our next article under this head.

THE DRAMA.

WE have in our last communication noticed the skill with which Shakespeare has thrown the rank of Hamlet, as *Prince of Denmark*, out of our view; and by divesting him of power, state, ambition, and followers, brought him down to the level of private life. He has thus given him a powerful and constant hold on our sympathies, as an injured son piously seeking to avenge his father's murder. He is a creature, altogether made up of the finest sensibilities and most generous passions. His noble nature is so wholly a stranger to selfishness, that he appears to speak, think, and act, as if he neither had, nor wished to have, any claim or possession in this world. There is a staid temperance and charity in his sorrow and anger, which prevent him, even after the discovery of the murder, from rushing into any rash committal, without further evidence. He even doubts whether his father's ghost might not have been an evil illusion.

"——— The spirit that I have seen
May be the devil, and the devil hath power
To assume a pleasing shape, yea, and perhaps,
Out of my weakness and my melancholy,
(As he is very potent with such spirits)
Abuses me to damn me. I'll have grounds
More relative than this: the play's the thing,
Wherein I'll catch the conscience of the King."

The various gradations of grief, musing melancholy, and indignation, are so admirably blended in this character, that it has been long considered one of the most pathetic and arduous. As Coriolanus stands at the top of the heroic, and is the grandest Roman on the British stage, so Hamlet ranks at the head of those virtuous and impassioned characters in which grandeur and rank are thrown out of view, and love has no room for operation. His warm sentiments and delicate feelings, must expire under a tame delivery or pompous declamation. Kemble, in his Hamlet, descended from the elevation of Greece and Rome, to that wayward expression of pensive abstraction and fervid melancholy, in which he had no competitor for thirty years. Kean, in his Hamlet, on Monday the 17th instant, surpassed all his former exertions, and exceeded the warmest expectation of his admirers. We fully agree with those journals, which have noticed his extraordinary and successful efforts within the last fortnight. Those who had only seen his performance of Bajazet and some other bombastic characters, entertained an opinion that he was poor and inefficient in level dialogue; that he required extraordinary excitements to rouse him; that his transitions were uniformly abrupt, and his powers, in tragedy, confined to sudden and tempestuous sallies. These erroneous notions were caused by the want of nature and genius in those frigid dramas. Where the poet had done little or nothing, the actor was obliged to supply his wants in the best manner he could. But in Shakespeare, wherever the character is suited to his figure, Kean embodies the spirit of Shakespeare himself, and exercises an unlimited power over the audience. In his last Hamlet to which we advert; his Othello, with Booth's bold colouring of Iago; and his Richard of last Monday night, he was not more powerful in the storms of rage, than excellent in the level dialogue. We may without much presumption say, that these fine performances, like Kemble's Coriolanus, will never be forgotten by those who witnessed them. There were still, some few transitions in his voice and gesture, which may be questioned: but the fine home strokes of nature, which followed each other in such rapid succession; the masterly discrimination of the passions, and the energetic accord of the whole of each character, render it difficult to record those few doubtful passages or slight failures.

One or two we shall hereafter notice: but we do not remember ever to have heard his enunciation so finely varied and so distinct; or his marking of the emphatic points in the prominent passages more chaste and effective. The sonorous flexibility, and if we may use the words, the melancholy sweetness in the lower tones of his voice, enabled him to give the soliloquies their utmost force of illustration. The solemn strain of fine feeling, with which he commenced

"Oh, that this too,—too solid flesh would melt,"—was carried through the changing passions of the whole speech. The gentle transitions of look, gesture, attitude and voice, with which he expressed his weariness of life, and gradually rose into disgust and anger at his mother's marriage, admit of no improvement. Reproach, sorrow and indignation spoke together, when he adverted to his father's conjugal tenderness.—

"——— So loving to my Mother,
That he might not let e'en the winds of Heaven
Visit her face too roughly!"—

We may notice his delivery of the following passages, among the most affecting in the first act of Hamlet:

"My father's brother, but no more like my father,
Than I to Hercules!"—

his horror and astonishment in the exclamation;

"Angels and Ministers of grace defend us!"—

his earnest adjuration to the ghost,

"King, Father, Royal Dane—Oh—answer me!"

his desperate energy, when breaking from Horatio and Marcellus,

"——— My fate cries out
And makes each petty artery, in this body,
As hardy as the Nemean Lion's nerve!"—

and the broken tones of pity and filial reverence, with which he uttered

"——— Remember thee—
Ay, thou poor ghost, while memory holds a seat
In this distracted globe:"—

Our limits forbid us to notice the true colloquial spirit, with which he went through the subsequent scene with Horatio and Marcellus; or the many striking varieties of his eccentric discourse with Polonius, Rosencrans and Guildenstern; and with the players, in the second act. In the 3d his delivery of the soliloquy—"To be or not to be"—abounded with impressive beauties. His pauses are so judiciously introduced; so natural and full of meaning; and his eye, his gesture, hands, and action, speak so forcibly, when his tongue is still, that, in his best exertions, his silence conveys more meaning than the studied elocution of other actors. We cannot notice in detail the spirit of mingled reproach, admonition, and moody scorn of the world, which marked his impetuous and incoherent interview with Ophelia: and we pass with regret the excellence of his scene, when the play is performing before the King and Queen. His voice and gestures, in the apartment with his mother, were alternately reproachful, complaining, vehement, mournful and pathetic, quick or solemn. He kept up the sense and passions of *Shakespeare*, with a variety of force and feeling throughout, except in a single instance. We conceive that he failed to give the true meaning of the following speech, after having killed *Polonius*.

"A bloody deed, yet not so bad, good mother,
As kill a King and MARRY with his brother."

Mr. Kean delivered these lines "trippingly," in a tone and with a look, of levity. In particular he pronounced the word "marry," with a familiar and sarcastic fall of his voice, which we conceive utterly unsuited to the occasion. A jeer was very unreasonable and unnatural from a humane and noble man, who had just, by mistake, dipped his hand in the blood of an innocent person, and was, at that solemn moment, about to admonish his mother for having conspired the murder of his father and married his murderer. If Mr. Kean had been playing the part of a gay young gentleman, who had accidentally broken a china jar in his mother's closet, and made a jesting defence by reminding her that she had, through carelessness, lost a valuable trinket, a tone of levity might have been suitable to so light an occasion. An epigrammatic point in an

elegy or an epic poem; a flutter of light in the solemn repose of a night scene; a profane jest from the mouth of a minister in the pulpit; or, gaiety on a deathbed, could not have been more ill-timed, or have had a worse effect, than this levity in the closet scene. If Mr. Kean can suppose that a just man, standing between the bleeding body of a person newly murdered by his hands, and his mother guilty of his father's murder, could, or ought, to adopt a tone of levity or sarcasm, in his admonition to her, we, of course, must have misinterpreted Nature and Shakspeare. This is one of those *points of contrast, or unexpected transitions*, into which, in characters of cold and turgid Dramas, this admirable performer used very frequently to fall. We do not notice it here as a mere *verbal nicety*; but as a misconception, injurious to the illusion of the whole scene. Mr. Kean gave the same *sarcastic* tone of lightness to the word "*married*," in a speech uttered by Othello, in the very agony and whirlwind of jealous fury,

"I cry you mercy, then,
I took you for that cunning whore of Venice,
That married with Othello."

In marking this latter injudicious mode of expression, we own that we consider Mr. Kean's Hamlet a dramatic masterpiece; and, after having seen *Othello* performed by many able actors, we confess that we never saw Shakspeare's Othello in all the generous, unsuspecting frankness, and fiery impetuosity of his noble spirit, until this last representation by Kean. This great actor, whose strength lies in a fine following of nature in his own class of characters, may, again, equal that unequalled performance; but we dare not even venture to hope, that he, or any other, will ever have power to surpass it. We went eagerly again to see his Othello on the night of Booth's unexpected absence; but met him in the inferior character of Iago. His Othello, perhaps with the single exception above mentioned, was all earnestness, truth, and passion; all strong, varied, bold, and burning nature. We do not write to sacrifice the grandeur of "*the noblest Roman of them all*," KEMBLE, or the brilliant dawn of that promising young actor, BOOTH, as an offering to the fame of Kean. The genius of that admirable actor does not stand in need of such sacrifices: and we are convinced that he shall best serve his *permanent name*, and the interests of the Drama, by rendering impartial justice to the genius of his contemporaries; but, we believe that the grave, alone, can have power to obliterate his *Othello* from our remembrance. His expression of the torments of jealousy, and revenge, seized upon, astonished, and harrowed up the feelings of the audience: it had all the effect of an appalling reality. The terrific earnestness of what we saw and heard, became more terrible from the idea which it conveyed of the conflict in his breast. His fury was a devouring fire, issuing from the crater of a volcano, which threatened destruction to all.—Our typographic limits here again interpose, and we regret that we cannot, at present, do more justice to our conception of this extraordinary actor's power.

W. C.

MR. BOOTH.

On Tuesday night last, the Theatre at Covent Garden was thronged to an overflow, very early, to see Mr. Booth in King Richard, on his first re-appearance at that house. As a variety of strange rumours had been in circulation for some days, and as a Morning Paper had, on that day, excited the public against Mr. Booth, many went determined to prevent him from performing. The assertion was early in circulation, that he would never be permitted to act upon the London stage again. This being the first attempt to drive an actor off the stage, since the combination against Macklin, numbers attended from motives of humanity alone. On the drawing up of the curtain, those who were against Mr. Booth prevented his repeated efforts to enter into an explanation. Between the acts of the play, a placard was exhibited on the stage, entreating a hearing for Mr. Booth to *explain*: this being in vain, a second, some time after, was set up, begging a hearing for Mr. Booth to *apologise*.

On the failure of this, a third was brought forward, "*Can Englishmen condemn unheard?*" The effect of this appeal was evidently in his favour, if we may judge from the number of white handkerchiefs waving from the ladies in the boxes, and the cries of "*bravo*"—"hear"—but a sufficient opposition was still kept up to deprive him of a hearing. The play was performed amidst the contention of his opposers, and the body of the audience. At the close, from the repeated huzzas, it was supposed that the majority were in his favour, and his name was given out for Richard this evening. As the Managers have declared their intention to settle their differences with Mr. Booth in a court of law, it is to be hoped that, for the gratification of individuals, the public may not be deprived of so valuable an acquisition to the dramatic body, as this young actor; and, from the manliness of Englishmen, we confidently anticipate an issue in conformity with their candor and justice.

On Thursday night, after Mr. Kean's fine repetition of Hamlet, a new musical entertainment, called "*Frightened to Death*," was performed for the first time, and favorably received. It was announced for this night with the approbation of the audience.

On the same night, a new operatic piece, called "*the Heir of Vroni; or Honesty's the Best Policy*," was brought out at *Covent Garden Theatre*; which also met with a favorable reception, and was announced for a second representation this evening. We regret that our limits compel us to postpone our notice of these pieces, until our next.

INTELLIGENCE, LITERARY AND SCIENTIFIC.

The Second No. of the New and Improved Edition of STEPHENS' GREEK THESAURUS is just ready.

The present Number has been delayed a considerable time by a treaty with Professor SCHÆFER of Leipsic, for his valuable MSS. which the Editors have at length procured; but they trust that their present arrangements will enable them to publish the future Nos. regularly. The two first numbers will be found to contain about 2,000 words omitted by Stephens.

THE CLASSICAL JOURNAL, No. XXVIII. comprises a Variety of CLASSICAL, BIBLICAL, and ORIENTAL LITERATURE; with many SCARCE GREEK, LATIN, and FRENCH Tracts interspersed. CONTENTS—De Carminibus Aristophanis Commentarius—Biblical Synonyma—Jo. Gagnierii Ecloga in laudem Principis Walliæ—Oratio in Inauguratione Æmulæ Lat. Soc. Lugdunensis, a P. Rusca—On Ossian's Temora, showing its great resemblance to the Poems of Homer, Virgil, and Milton—On the Clouds of Aristophanes, by Professor Voss—Mots ou omis par H. Etienne, ou inexactement expliqués. Par J. B. Gail—E. H. Barkeri Epistola Critica ad Th. Gaisfordum de Fragmentis Poetarum Minorum Gr.—J. Stackhousii Emendationes in Ælianum Hist. Anim.—E. H. Barkeri Epistola Sec. ad G. H. Schæferum de quibusdam Lexicographorum Veterum Glossis—On the Philosophical Sentiments of Euripides—Inscription on a Block of White Marble in the wall of a Church among the Ruins of Cyretia—Remarks on the Oriental MSS. in the Royal Library in Munich, by Professor Franck—Ode Latina. Cambridge Prize—Epigrammata. Labor Ineptiarum—Remarks on the Similarity of Worship that prevailed in different parts of the Pagan World—Prologus in Eunuchum Terentii, à Ph. Melancthon, A. D. 1514.—Greek Jeu d'esprit—Curæ Posteriores—On the Sapphic and Alcaic Metres—Notæ et Curæ sequentes in Arati Dioscemea, à Th. Forster—Corrections in the common Translation of the New Testament—ADVERSARIA LITERARIA. No. x.—Julii Phædri Fabulæ Novæ; Greek Ode, by G. Downes; Words in the Greek Testament formed from the Latin Language; Lines under an unfinished Bust of Brutus; Extempore Verses by Sabinus and Stigelius; Epitaph on Stigelius, written by himself—Literary Intelligence—Notes to Correspondents—Index to Vols. XIII. and XIV.

THE PAMPHLETEER, XVII.—comprises the following Pamphlets:—Defence of Economy, against the late Mr. Burke. By Jeremy Bentham, Esq. [Original.]—A Treatise on Greyhounds. By Sir Rd. Clayton, Bart.—Hints for the Cultivation of the Peat Bogs in Ireland. [Original.]—Tritogenea; or a Brief Outline of the Universal System. By G. Field, Esq. [Original.]—Further Observations on the State of the Nation, &c. &c. &c. By R. Preston, Esq. M. P.—Observations on the Game Laws. By J. Chitty, Esq.—On the Present Situation of the Country. By A. H. Holdsworth, Esq. M. P.—A Plan for Superseding the Necessity of the Poor Rates. [Original.]—Constitutional Aids.—Progress of Taxation, with a new Plan of Finance. By Stephen Pellet, M. D. [Original.]—A Letter to Lord Spencer on the Scarcity and High Price of Provisions in 1808; and the Distresses of Agriculture and Commerce which have prevailed for the last three years. By Sir Gilbert Blane, Bart.

The First Number of a Set of Engravings (to be completed in three numbers) of the Altar-tombs, Effigies, and Monuments, found within the County of Northampton, from the drawings of Mr. Hyett, will be published the latter end of March. The work is dedicated by permission to the Duchess of Buccleuch.

Antiquaries look forward to the publication of a curious topographical work on the History and Antiquities of North Durham, by the Rev. James Raime.

The lovers of Picturesque beauty are on the point of being highly gratified by a work very recently published at Geneva—it is a detail of a Tour in the Alpine Regions of the Highlands of Berne in Switzerland.

The prices at the Mac Carthy sale are rising in a most extraordinary manner. 12,000 fr. have been paid for the *Psalmorum Codex*, 1457. Another copy, edit. 1459, was knocked down at 3,350 fr. The edit. 1694, of *Euripidis quæ extant omnia*, fetched 1,800 fr. *P. Virgilio Opera* in MSS. was sold for 3,300 fr.: and a printed copy of the same, edit. 1472, for 2,440 fr. Of the first of these works it is generally believed that there are now only six copies in existence. There was a seventh at Mentz, but destroyed during the revolution. The others are in the Imperial Library at Vienna; one in our venerable monarch's library at Dresden; one in Lord Spencer's library; and another supposed to be at St. Petersburg.

The stamp duty has been found so oppressive to literature at Paris, as to put a stop to "Le Magazin Encyclopedique," a work which boasted of subscribers even in the Crimea.

The Astronomical Observations of Dr. Bradley, are preparing for the press, in Germany, in Latin, with Disquisitions by F. W. Bessel.

The Rev. Mr. Broome has enlarged his Selections from the Works of those eminent divines, Fuller and South, and they will be published in the course of the present month as a second edition.

John Shakespear, Esq. is about to publish a Dictionary, Hindustanee and English.

Dr. Collyer has ready for publication, Lectures on Scripture Doctrine.

A work of very general utility will be published in the course of the present month, entitled the Bible Class Book, or Scripture Readings for every Day in the Year, being Three Hundred and Sixty-five Lessons, selected from the most interesting and instructive parts of the Sacred Scriptures.

IN THE PRESS.

Mr. Murray's Elements of Chemical Science. Second Edition.

Boarding School Correspondence, between a Mother, and her Daughter at School, by Mrs. Taylor, of Ongar, and Miss Jane Taylor.

Rachel, a Tale, foolscap 8vo., with a beautiful frontispiece.

The Sacred Edict: containing Sixteen Maxims of the Emperor Kang-Hi, translated from the original Chinese, by the Rev. William Milne.

An Account of the Island of Java, containing a general de-

scription of the Country and its Inhabitants, the state of Agriculture, Manufactures, and Commerce, &c. &c. by Mr. Raffles.

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An Examination of the prophecies with a view to ascertain the probable issue of the recent restoration of the old dynasties; of the revival of popery, and of the present mental ferment in Europe; as likewise how far Great Britain is likely to share in the calamities by which Providence will accomplish the final overthrow of the kingdoms of the Roman monarchy: by the Rev. Mr. Richard.

A New work of whole length portraits, with biographical memoirs of illustrious Englishmen; by Mr. Charles Dyer, the first part will speedily appear.

IOWAL, the NARRATIVE OF BRITO, and the HOSTAGES, detached portions of an Epic Poem; with a Poem in Greek Hexameters: by Mr. Bayley, formerly of Merton College.

A course of Lectures on the Church Catechism, for every Sunday in the year: by the Rev. Sir Adam Gordon, Bart.

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TO CORRESPONDENTS.

Should Contemporary Journals glean from the pages of the Literary Gazette, we trust that they will have the kindness to NAME the source from whence such extracts are derived.

All Intelligence of a Literary Nature will be gratefully received, especially from Official Gentlemen connected with learned Societies and Institutions; as well as from Booksellers, Publishers, &c.

Several interesting favours, which came too late for this week's number, shall meet with early notice.

We are happy to assure those numerous Correspondents who have so earnestly urged the dedicating a small portion of our columns to political topics, that our omission of them hitherto has proceeded solely from a desire to convince the public that we shall hold all such articles as secondary to the grand object of Literature.

We beg to observe to several Correspondents, that the insertion of Deaths, &c. does not form part of our plan.

NEW PUBLICATIONS.

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